

NEW YORK CLIPPER

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PICTURES ON MEMORY'S WALL.

BY MARK MEREDITH.

When twilight lingers we behold
Those Pictures of the Past,
And framed are they in brightest gold,
Thro' life their beauties last!
The cottage in the rose dell,
The fields of living green,
The winding brook we loved so well,
And each remembered scene.

REFRAIN:

Ah! time cannot change them wherever we go,
The heart will their beauties recall!
They ne'er fade away, a joy day by day
Are the Pictures on Memory's wall!

The loved ones gathered 'round the hearth,
The kiss of sweet good night;
A mother—dearest on the earth—
Who clasped us with delight;
A grandma in her rocking chair,
The clock that ticks along,
And ever sang unto us there
Of Time the fleeting song!

The gems of art may charm awhile,
But those will fade away;
These Pictures will forever smile,
And dearer grow each day!
We cannot barter them, ah, no!
Tho' clouds are o'er us cast;
The heart they ever keep a glow,
These Pictures of the Past!

JULIETTE.

FROM THE FRENCH,
BY DUDLEY VAN ZANDT.

Juliette Stadelli had reached her twentieth year. She was a beautiful girl, of medium height, well proportioned, and with an Italian vivacity which added grace to her movements. Her magnificent dark hair and brilliant eyes, of lustrous black, captivated every one. Only two things lessened the charm of this face; a too heavy chin and the too long distance between the upper lip and the finely modeled nose. This gave to the lower part of the face a rather coarse expression; but when she smiled, showing her even, white teeth, this defect was forgotten.

She was not exactly approved of in the strict society of Villotte. Her hoydenish manners, her free way of speaking, her ostentations and eccentric dress, betraying a desire to attract attention, displeased the mothers, while her beauty excited the jealousy of their marriageable daughters. They called her ill bred and frivolous. However, on account of her remarkable musical talent and her voice, she was received everywhere, and there was scarcely a social entertainment to which she was not invited.

We young men were all in love with her. When she sang we gathered around her; we vied with each other to get her as a partner in waltzes and quadrilles, and, when the dance was over, we waited at the corner of the deserted street where she would pass with her mother, that we might see her black eyes flash again in the starlight.

Juliette enjoyed this enthusiastic homage, without thinking more of one than of another. She took pleasure in surrounding herself with these adorers, but had no marked preference for any one of them, which was maddening as far as I was concerned.

I loved Juliette with all the ardor of my twenty-five years, and also with the sincerity of a youth who feels his heart beat seriously for the first time. Like all men desperately smitten, I fancied that Mme. Stadelli was the only woman I could love, and that without her life would be aimless and not worth living. Moreover, her careless and cruel coquetry made me suffer terribly. I could not resign myself to the uncertainty in which she was pleased to leave us. The promisious smiles which she distributed indifferently roused my anger. My disposition was not as amiable as that of my rivals, and this state of doubt caused me intolerable anguish. A distinct understanding, adverse as it might prove, seemed to me preferable to the anxiety that tormented me, and, despite my natural shyness, I made up my mind to explain myself candidly to Juliette on the first occasion.

This was not an easy matter. She received us willingly at her home, but cleverly avoided remaining alone with us. However, I went one day in advance of my companions, and found her by herself in the little drawing room, seated at the piano.

As I closed the door with a throbbing heart Juliette looked around, and, seeing that I was alone, her fingers noisily over the keys, then held out her hand to me in an absent way:

"Oh, it's you!" she said. "You come at an unfortunate moment. I've got the blues. You can't imagine how weary I am of minding in this hole of a villa!"

She nervously struck last chord, then got up, threw back, with a familiar gesture, the dark curl hanging over her forehead, and leaned her elbow on the piano.

"Think," she went on, with irritation, "we live but once, and I am losing this precious short time in the country!"

"Do you wish to leave us?" I asked, tenderly and sadly.

"I wish," she cried, breathing quickly, with nostrils dilated, "I wish to go out into the world, to have rank, a mansion, paintings and jewels; to be the proud and envied queen of an artistic circle. Yes, I wish all that, and I am ready to sell my self to anybody who will give it to me!"

This displeasure was scarcely encouraging for one who had merely his heart to offer. Indeed, I felt myself very humble and insignificant after this exposition of ambitious desires. However, I protested timidly.

"All this is not worth the joy of loving and being loved. And if you knew, Juliette, how I love you!" She looked at me in a confused way, then began to laugh.

"You? Oh, my poor friend, my poor friend, you are mad! Never speak of it again," she added, returning to the piano. "Let us have a little music; that will drive away your sentimental mood. I am going to sing you a barcarolle that I do not know when

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I lived in Venice with my father." And without paying any more attention to me she began: "La barcheta ye a la riva."

Her fine contralto voice vibrated through the silent room, while between the verses I heard the water of the brook that ran swiftly past the house purling plaintively like a sob. The cruel disdain of the proud girl wounded me deeply, and my eyes filled with tears. I felt that I was about to appear ridiculous, and I would not let her see my sorrow.

"Good bye, Juliette," I murmured, "Good bye!" I fled hastily, while, without disturbing herself, she continued her song. At the foot of the stairs I still heard her sonorous voice, which filled the house:

"O, Venezia, benedeta,
No te voglio più lazar. . . ."

That Venetian barcarolle she had sung the last time I saw her, although I had not heard it since, now effected the same magic resurrection as the coming of the king's son to the sleeping beauty's palace. Again Juliette's face arose in its Spring like beauty of former days. I fancied I saw it appear on the balcony of the palace in front of me, among the red geraniums on the terrace, with those dark, flashing eyes, the dilating nostrils, the scornful mouth, and the dark, glossy hair half hanging down. She haunted me all day over this dream like city, so propitious to mysterious evocations. She followed me over the threshold of the old palace on the Grand Canal and along the lagoons. She followed me over the threshold of the old palace on the Grand Canal and along the lagoons. The slender and swift gondolas gliding over the calm waters seemed to me to carry under

distinctly, their confused faces being mixed up in the yellow glare of the lanterns; but I could distinguish the profile of a tall man with a soft felt hat, who was standing, wrapped in his cloak, in a theatrical costume.

At the moment of my arrival everyone in the boat began to sing in chorus a Neapolitan air, accompanied by violins, guitars and mandolins. There was a pause, then one of the musicians, leaping from gondola to gondola, took up a collection, which he carried in his hat to the man draped in the cloak. The latter deigned to smile, and said something to a singer whom I had not noticed at first, and who was seated near him.

She rose, and, after having turned over the leaves of a music book, pointed out the piece selected to

bat in hand, proceeded in person to take up a collection, which was generously given.

While this was taking place some of the gondolas moved away. I availed myself of this to order Francisco to draw nearer, and he managed so well that I found myself side by side with the orchestra.

I felt at first that I had been deceived. From a distance the singing boat, with its colored lanterns, was in harmony with the weird fantasia of this Venetian night; near by the spectacle lost some of its poetry. The half-burnt lanterns showed their smoking wicks; the chorus and the musicians were commonplace in every way; they passed from hand to hand a bottle of *chianti*, and drank by throwing back their heads and pouring the liquid down their throats, joking the while coarsely.

One of the violin parts was taken by an old woman, who had cotton in her ears, and whose gray locks escaped from a rag of a mantilla tied in a knot at the throat.

I glanced quickly over the vulgar group to find the artist who had sung the serenade from "Don Pasquale," and suddenly I received a shock that went to my heart.

In spite of her age, already mature—she seemed to have passed her fortieth year—in spite of her drawn features, of her faded complexion, she still retrained traces of beauty, and—she strangely resembled Juliette Stadelli! There was the same dark hair curling over a high and rather square forehead; the same black eyes, the same heavy chin, and the full mouth, tightened up with a weary smile.

As the glimmer of wax tapers on the face of the dead seems now and then to animate and revive it; so, under the wavering light of the lanterns, I thought I saw at intervals the youthful beauty of the Juliette of other days come to life again. The neck, uplifted from the round shoulders, carried the refined head as gracefully as in former times. The hands were small and delicately modeled, like those I had so often dreamed of covering with kisses.

Was it an illusion of my imagination, too prompt to take its fancies for a certainty? or rather had I really before my eyes Juliette Stadelli, whom I had known so brightly and so attractive? The singer was even the same age as she whom all Paris was wont to call "the beautiful Mme. de R." But her heavy eyelids, her mouth, drawn down at its corners, her very shabby dress told of humiliation and poverty. How could the proud young girl so much admired at Villotte, the woman of the world so celebrated in Paris, have become a simple strolling player?

In vain I told myself that I was doubtless the dupe of a singular resemblance. As it sometimes happens, she guessed that she was the object of my persistent attention, and our eyes met. At the same moment a turn of the gondola carried me quite near her, and, standing up on my leather cushion, our two heads almost on a level, I could not resist the desire to know if I were the plaything of an illusion.

"Juliette," I cried, "Juliette Stadelli!"

She started, and fixed her large black eyes on me with astonishment. At first she looked frightened, then a blush swept over her face and her mouth quivered painfully. It seemed that a struggle was going on between her humiliated pride and her excessive sensibility. She looked up sadly, and I thought I saw a flush of remembrance and regret.

"I am one of your old friends of Villotte," I said.

But the man in the cloak was already returning with his hat half full of coins. The singer's face expressed a lively apprehension. She shook her head, and quickly placed her finger on her lips as if to impose silence upon me.

All this had taken but a few seconds. When the leader had once more assumed his theatrical attitude I saw his companion lead towards the musicians who tuned their instruments, and, standing up under the flickering light of the lanterns, she began to sing:

"La barcheta ye a la riva . . ."

Her pure voice, slightly trembling, burst upon the silence like a melancholy echo of the past, and at the end of each verse the musicians sang the chorus:

"O Venezia benedeta,
No te voglio più lazar . . ."

The selection of this barcarolle removed all my doubts. It was indeed the voice of her who had charmed my youth, the same voice that I had heard last when a disdainful refusal had shattered forever the dreams of my first love. I once more saw the familiar house. Between the verses I heard the plaintive murmur of the brook, and, as before, my eyes filled with tears, and I was on the point of crying like a child.

The song had ceased, and I remained there, stunned, confused, lost in my thoughts. One after another the gondolas which had surrounded mine disappeared. The musicians themselves had put up their instruments, and their boat was making off. As it grazed my gondola the singer called out to me in French:

"Adieu Signore, and good night!"

The tone in which she uttered these words was harrowing. I made a sign to Francisco to follow the serenaders' boat. In a few minutes it reached the staircase of Calle Vallaressa, and the artists hastened up the steps, after putting out their lights.

I landed in my turn, and perceived the group, about to separate, in the middle of the long, narrow street. Three or four, among them the leader, wrapped in his cloak, were conversing on the threshold of a *trattoria*, and deliberating whether they should go in and taste a *bacchero di cipro*. The others, carrying their instruments wrapped in green lustering under their arms, were going around the corner of an alley, after bidding the singer good night. She remained alone, waiting doubtless for her lord and master.

As I tried to speak to her again the leader called from the door of the *trattoria*: "Juliette, vieni!" She shuddered, and slowly, with the resigned expression of a beaten dog, rejoined the man with whom she had linked her destiny.

With a heart full of compassion I followed their decreasing shadows at a distance. I seemed to see the last phantoms of my youth fade sorrowfully away, and with a horrible sensation of loneliness I regained the Calle San Mose, where the electric lights shone with brutal clearness on the stirring throng of passers-by.



Notwithstanding my humiliation I still loved Juliette passionately, but I swore to myself that I would never see her again.

We all know what such oaths are worth, but this time heaven charged itself with removing the cause of possible perjury.

Several weeks later we learned that Mme. Stadelli was married to a very rich old man with an aristocratic name. Thus her ambitious dreams were realized. Directly after the wedding ceremony I loved Juliette with all the ardor of my twenty-five years, and also with the sincerity of a youth who feels his heart beat seriously for the first time.

As Juliette's barcarolle said, the water of the Grand Canal was black as jet, the sky was enameled with stars, and afar, in the first rays of the rising moon, the islands were swimming in a slight haze.

The hotels were brilliantly lighted, the palaces on both shores were lost in shadow, and described in the starry heavens a confused mass of roofs.

In the midst of this imposing mystery of gloomy water and black palaces, the black gondolas passed with a ghost like motion. You could distinguish only the bow of the boat, the blinking little lanterns hanging at the same, and the gondolier swaying from side to side in silhouette. The personality of the voyagers stretched out on their leather cushions was as vague as in a dream.

This darkness, these spectres of sleeping palaces, this almost imperceptible sound of the water touched by the oars, all this magic of floating things, fleeting and uncertain, helped still more to plunge me into a strange world of hallucination.

Before the old Giustiniani palace, now the Hotel de l'Europe, half of the canal was covered by gondolas grouped around a long boat, from which music floated on the night air.

I ordered Francisco to go as near as possible to the musicians.

In the midst of the gondolas, pressed one against the other, the large boat stood alone, gayly illuminated with colored lanterns, which the moving water rocked gently.

From my position, I could not see the performers

the little orchestra. The violins and guitars tuned up, and the singer began the serenade from "Don Pasquale."

At the first notes I was strangely affected. The voice of this woman lacked strength and breadth, but it was pure, and she sang in an artistic manner. Indeed, although she sometimes seemed rather to sigh than sing, her articulation was so clear that not a single sound was lost. I heard the faintest notes, and they touched my heart in a way I could not understand.

I tried to account for this emotion by the nervous condition in which I had been since morning, and also by the influence of this fairy like night, of these mysterious surroundings which so affected my imagination. Nevertheless I was troubled, and I felt possessed by an irresistible desire to get a close view of the singer.

When she had finished there was much applause, and some of the audience asked for a selection from "Trovatore." The man in the cloak raised his hat as a sign of compliance. The woman, on the contrary, shook her head, fearing, without doubt, that her voice was not powerful enough for this dramatic music, but her partner insisted. You could see by his severe and commanding manner that he spoke to this woman more as a master than a leader.

At last she obeyed, and opened another book, while the orchestra played the first measures of the "Miserere."

The singer was right in doubting her ability to render Verdi's music. The heart rending complaint of Leonora went beyond the range of her frail voice, and she could only scratch it. The conductor, wrapped in his cloak, sang out, in a vibrating, theatrical voice: "Addio, Leonora," and scored a success at his companion's expense. The applause began again. He made a low bow, and

World of Players.

Grant Memorial Day, which falls on Tuesday, April 27, being a holiday in New York State, our advertising patrons will please send in their favors not later than Monday, 26. Our correspondents will please send their letters so as to reach us not later than by the first mail on Tuesday morning, 27.

— Notes from the Al. Saunders North and South Comedy Co.: We opened our season at Portland, Me., April 12. The show will tour Maine and Nova Scotia, and is booked until September. The company includes the Williams Bros.' Band and the Buckeye Quartet. F. S. Smith, late press agent of Stover's "Uncle Tom's Cabin" Co., is in advance. The roster: Al. Saunders and wife, W. Robinson, B. F. Gordon, W. Carter, Al. Butler, Buckeye Quartet, Ed. Adams, Elenor Goodwin, Maggie McKeon, Carrie Hicks, Florence Henry, Perry Black, Arthur Wadsworth, and William B. Keeler. Mrs. W. Williams, John E. Hurtt, Alonso Wilson, Robert W. Walton, Fred White, Joseph Atwood and Ralph Hawkins.

— Notes from the Kittle Rhodes Co.: We closed a very successful season at Troy, N. Y., April 10. We gave a trial performance of "Poverty Corners," by E. C. Rose. The piece made an instantaneous hit, and Miss Rhodes will feature the play in her repertory next season. She will also have "The Little House" and "A Girl from Hawaii" in the stage direction of the company. After the performance 10 Miss Rhodes gave a banquet at the hotel to the members of the company and attaches of the Griswold Opera House, which was much enjoyed by all. Miss Rhodes will open her next season at Auburn, N. Y., in a new repertory.

— Notes from the Leora Lane Co.: We are on the road to Black Hills and doing a splendid business. At Fort Niobrara we played a week and the last four nights the S. R. O. sign was out before eight o'clock. They will not cancel our next date and remain on the road another week with the exception of the whole company were banqueted and the members of the company received many souvenirs. Miss Lane was presented with a gold marksmen's button. Little Winona Stone and Reid A. Wilson made a success with their specialties and were repeatedly requested to repeat their songs during the week.

— Notes from Madison Square Comedy Co.: We opened a eight days' engagement at Council Bluffs, Ia., Sunday, April 11, at the New Dohany Theatre. Before eight o'clock every seat in the house was filled. The audience was the largest held the largest audience that ever greeted a repertory company in Council Bluffs. The business that this company has done during its western trip has been immense, and mighty we have had the S. R. O. sign displayed. Our repertory consists of pieces that have not been produced in this section of the country, including "Mr. Radston of Arizona," "Our Mascot," "A Soldier's Ward," "The Two Charles," "The Lair" and others.

— The Southern Price Co. closed its season from the south at Macon, Ga., April 17. Edwin Sathers has been engaged by a Southern lumber lodge to deliver a series of lectures, "The Lights and Shadows of the Stage," through the Southeast States during the summer. Madalaine Price will take a rest at Cuthbert, Ga. Manager Richard Lambert, after a four weeks' visit at the Nashville Centennial, will go to his home in Reed City, Mich., for the summer. The majority of the old company have been re-engaged for next season, and Richard Lambert will again be at the helm.

— The April Carter Phillips Co. opened for the summer at La Belle Park, Paducah, Ky., week of April 26. The company will include Alphonse Thibaut, Chas. B. Barrington, Will H. Evans, E. S. Lawrence, Jules Del Mar, Prof. Herrmann, Hillier, Blanche Burlington, Alice Newton and Agnes Carlton Phillips.

— Roster of the "Aunt Jemima" Co.: W. Campbell, proprietor and manager; Jennie W. Estelle, Nancie Cooper, Eva Ross, Marie Macdonald, Lucille Beaumont, Mary Stack, W. B. Wheeler, Jack E. Murphy, Tim Ryan, Lew Dorman and Prof. Shudo, manager of director. During the engagement at Stillwater, Minn., the repertory was extended to the company by the Warden and officials of the Minnesota State Prison to visit the institution, where they were entertained by the inmates, and the company reciprocated by giving an impromptu concert, which gladdened the hearts of the prisoners. Business is good, and everyone looks with regret to the closing of the season.

— Frank Bosworth, the well known old actor, who had left the stage and is at present one of the Faculty (professor of elocution and physical culture) at the Military Institute at Camden Point, Md., has been engaged by Manager Buckler for his Spring and Summer season at the Grand Opera, Washington, D. C., and will open about May 15, the anniversary of his sixty-second birthday.

— Amy Miller is with Hoyt's "A Stranger in New York" Co.

— Manager James R. Waite has presented to the Davy Crockett Wheelmen, of Poughkeepsie, N. Y., of which he is a member, a diamond medal, to be awarded for the championship of the city at the bicycle race meet in Poughkeepsie on Decoration Day.

— Geo. L. Powell writes thus to THE CLIPPER: "My wife and I are meeting with success through Iowa with the production of our comic opera, 'Mexico,' and 'Merchants' Carnival.' We remain a week in each town, enlist the assistance of from forty to one hundred young ladies, and play Friday and Saturday nights."

— Richard Bosanko writes that he will star under the management of E. R. Hurst & Co., opening the season in August, at Kansas City, Mo.

— Rogers and Prevost are at present with Byrne Bros., "new Eight Girls" Co.

— "Crows" and "Fernie" Ramsey are touring through Missouri, to and Indiana. They will make a trip to California and back, consuming two years, making two and three nights, consisting two years.

— Thos. E. and Isabel Macdonald are visiting friends and relatives in Cemo, Miss., and were recently banqueted by Messrs. Dunlap and McGhee. The champagne corks played a tattoo on the ceiling, while supper was in abundance.

— "The Duplicate Man," a comedy, in four acts, by Kate Hayes, was given its first production on stage April 3, at Regina, N. W. T., by the Harry Lindon Co.

— Richard Bosanko writes that he will star under the management of E. R. Hurst & Co., opening the season in August, at Kansas City, Mo.

— Manager Edwin P. Hilton announces that he has signed a five years' contract with Ned Monroe and Jerry Hart, and will star them in a new and very funny comedy, opening the season in August next. Mr. Hilton says the company will be well mounted, all will be production of down merit, that the printing will be a special and of beautiful design, and the comedy on new lines.

— Quaidron Opera Co. Notes: We will open the summer season April 26, at Westminster, Md. Our booking for the Spring and Summer looks well, and the Fall booking is almost sold. Roster: Wando, McHugh and Guy Brown, owners; Otto Keene, acting manager; N. J. Ritter, treasurer; Antonio Alberdi, press agent; R. E. Lee Borgfeldt, general representative; Eugene De Frain, stage director; Will Bitter, Seely Ferguson, Billy Gibson, Hiram Johnson, Katie Banks, Carrie Ferguson, and Joseph Mathus, Daniel Williams, Fletcher Coker, Nellie Brown, Samuel Keeling, Willis Perkins, Helene Booth, Gea, Lynsie, Leola Calenta, Clara Bitter, Reetta Goode, Estela Jubilee, Lillie Spencer, Revenda Goode, Clarence Valentine, Edith Thomas, Mamie Johnson, Katie Banks, Carrie Ferguson, and thirty others to join, including our operatic band and orchestra. Beginning May 1, we intend to play first opera houses and theatres, and after May 22 we will be in our own pavilion theatre, which is now being made.

— The Spooner will close their season May 15. Cecil Spooner will again be seen in the vaudevilles during the summer lay off.

— Mrs. E. Guy Cauffman (Madelon Cauffman) will spend the summer with her parents in Joplin, Mo.

— Mamie Shepard will open her starring tour early in May, at the American Theatre, New York, under the management of R. Ed. Causack.

— Mrs. Lizzie Howard left Kansas City, Mo., April 10, and joined the company, with the Krause Company in Little Rock, Ark. They will spend two weeks in Hot Springs.

— M. J. Moss and Lew Gordon closed with "Slaves of Fortune" at St. Louis, Mo., and are now with Gordon's Comedy Co., playing through Iowa.

— Florence Tressier is visiting Mr. and Mrs. Louis E. Fierce (Beatrice Thorne) at their home in Chicago this week.

— Rose Coghill has been engaged for "The Sporting Duchess" for next season.

— The company that went to the St. Charles Theatre, New Orleans, for two weeks, to do "The Gay Slave" and "My Partner," under the Campbell Bros., management, returned to this city April 15.

— Henrietta Crossman secured a verdict for \$3,000 in the city April 14, in her suit for libel against a local newspaper.

— Helen Robertson, Harold Heartall and Kate Cawley, youngest daughter of the late Professor Nicholas Cawley, author of "Kathleen Mavourneen," are married, at Baltimore, Md., April 14, to Charles E. Boston, known to the profession as Charles E. Brandon.

— Joseph Jefferson died before the Women's Club, at Richmond, Va., April 13. His subject was, "A Dramatic Discourse."

— Albert Roth is forming an opera company which is to open in Baltimore May 3. The company will include Hubert Witke, Robert E. Graham and Villa Knox.

— W. J. Black will produce, May 20, a new musical comedy entitled "The Laundry Girl," by John Foley, author of "The Politician," and Charles Jerome Wilson. Marie Bresser will probably appear in the title role.

— E. J. Carpenter, manager of the Sanford Dodge Co., and Ernest Fisher, stage manager, have purchased a restaurant and confectionery business at Winterset, Ia. They leave the company April 23, to assume the management of the new venture.

— Henry C. Miner has tendered Mrs. Henry E. Abbott a benefit at his Fifth Avenue Theatre, and Mrs. Abbott has expressed a willingness to accept the offer.

— Judge Morton, in the Suffolk Superior Court, Boston, Mass., April 16, decided that Adah Richmond has not established her rights as widow to contest the will of John Stetson Jr.

— "Pharaoh's Daughter," a new play of modern life, by Mrs. Edwin F. Knowles, will be given a trial production at the Park Theatre, Brooklyn, on April 20. Mac S. Sill and John E. Kellard will appear in the opening roles.

— Gilmore and Leonard have rented an office in the Knickerbocker Theatre Building, New York, for the transaction of business concerning their "Hoag's Alley" companies.

— The St. Louis (Mo.) Bill Posting Co. and Mrs. Mary S. Reno, of that city, are at war about the displaying of prints depicting actresses in tights, bought by Mrs. Reno, and she refused to let them, what she considered an outrage, on morality and decency—a billboard fence put up by the bill posting company and covered with pictures of women in tights. The story came out when Mrs. Reno applied for a warrant against the company. Her request was refused.

— A. M. Palmer and T. E. Rorke will be sent in possession of the Great Northern Theatre, Chicago, Ill., by a decision of the courts. Palmer and Rorke, who held the lease, applied for an injunction to prevent the Great Northern Hotel and Theatre Company from dispossessing them. They secured a temporary injunction, and it is now permanent.

— Edward Morgan, now with the Lyceum Co., will join the Empire Co., next season, replacing Robert Edeson, who is to support Maude Adams.

— Public Administrator Hoey, in this city, April 14, sold the personal effects of the late Armand Castelmary, of the Metropolitan Opera Company. The amount realized was about \$300.

— Sally Partridge, who won fame in the role of "Uncle Tom's Cabin" was first dramatized, thirty-five years ago, and who has been playing the same part ever since, announces her intention to leave the stage.

— Frederick and Jean Reynolds are appearing this week at Mt. Vernon, N. Y., the opening bill, April 18, having been "Camille."

— J. M. Wood has leased the Houston Heights Summer Theatre, Houston, Tex., and will operate a stock company this summer.

— Notes from the "Crown Sisters" Co.: We met the Van Dorn, Mrs. A. E. and Mrs. B. C., in New York, and had a very pleasant visit. From Calton closed out in Galesburg, Ill., to attend school. Little Aliee Taylor joined us in Rock Island. Business continues big, and we are booked solid for the summer in the cities and watering places of Wisconsin.

— Bob Watt has retired from the management of the Standard Theatre, Philadelphia, Pa., the lease of the house having been taken by John G. Jernon.

— Five elaborate sets of scenery for Barber & Haskins' new version of "Uncle Tom's Cabin" are being prepared by John Quinn, Harry Barnes and Elmira Stewart, at the State Theatre, this city.

— Jean Barton is ill at her home in Newark, N. J.—Chas. Frohman has re-engaged W. H. Thompson for the Empire Theatre Co.

— M. W. Hanley, manager of Robert Mantell was a CLIPPER caller April 17. He reports that Mr. Mantell's present season, which will close in Philadelphia, Pa., April 24, is the most successful he has had in four years. He also informs us that Mr. Mantell and himself have purchased a new play, "The Fatal Lover," a romantic drama, in five acts, by Frank L. H. H. It will be produced early next season. "The Gentleman from Georgia" will also be in Mr. Mantell's repertory next season.

— Louis Egan's "Midnight Flight," under the management of Harry Elling, now touring Ohio, reports success. Last week, at the East End Theatre, Pittsburg, it is said to have broken the record, and was booked for a return date. Mr. Elling has booked the company solid for the summer season, and will not close, opening the regular season Aug. 31, at Philadelphia, Pa. Next season the company will play at the Empire, Leopold, and the Olympia.

— The "Gipsy Baron" was excellently sung and attracted good attendance last week. "Princess Bonnie" will be continued next week.

— NATIONAL THEATRE.—Oliver Byron, supported by Kate Byron and company, will present at this house during the current week "The Ups and Downs of Life" and "The Turn of the Tide." The engagement opens with a special matinee Monday. "The Man-o'-War Man," with James J. Corbett as added attraction, drew large houses last week.

— PARK THEATRE.—Opening with "The Gipsy Baron" this week, the stock company at the old Pittsburg Theatre, popularly known as the "Alt," the latter riding a bicycle in mid-air, etc. The X-Rays will also be a feature, and the house will be kept open from 1 to 10 p. m. daily.... The news of the death of James S. Mantell, the famous pantomimist, in Baltimore, Md., last week, was received with great sorrow, here, where he had a host of friends. Mantell came here in the fifties, more than forty years ago, and became leading man of the dramatic stock company at the old Pittsburg Theatre, popularly known as the "Alt." The latter riding a bicycle in mid-air, etc. The X-Rays will also be a feature, and the house will be kept open from 1 to 10 p. m. daily.... The news of the death of James S. Mantell, the famous pantomimist, in Baltimore, Md., last week, was received with great sorrow, here, where he had a host of friends. 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LYCEUM THEATRE.—After one week of darkness a supplementary season was inaugurated at this house April 19, with the first metropolitan production of "The Mysterious Mr. Bugle," a farce, in three acts, by Madeline Lucette Ryley. The house was completely filled by a select audience, which gave convincing evidence of enjoyment, and which, with good reason, set the seal of approval upon the work, thus endorsing the favorable verdict, which the play had elsewhere won. The work had its first production upon any stage at the Grand Opera House, Wilkes-Barre, Pa., on March 31 last, and its story has already been told in our columns. The play proved to be very diverting, and worthy of high rank within its class. The story is well conceived, and the complications arising from the misunderstandings which constantly surround the plot are deftly woven and finally dispensed with considerable dexterity. The lines are well written and abound in both wit and humor, and while the play has the briskness of action and lightness of touch of the French school, it has the rare merit of being absolutely clean in theme, speech and action. The incidental diversion furnished by the formal yet garrulous Mrs. Tote and her ne'er-sighted boy, Bonaparte, was well kept within proper limits, and was genuinely pleasant. The only fault to be found is the structural weakness this play exhibits is found in the third act, where both speech and action drag somewhat, and the mirthful mood of the audience is allowed to wane to a rather risky extent, but nevertheless an entire collapse is happily averted, and the favorable impression already made is not seriously injured. The performance was excellent. While we cannot rejoice upon seeing Annie Russell in farce, we find some compensation in the fact that the play is greatly heightened by her presence, and our admiration much enhanced by the refinement of her acting. Her judgment throughout was unerring and her rare skill continually apparent, the result being a charming performance. Joseph Holland gave to the role of the jealous lover the proper shading at all times, and played with an air of sincerity that made his tribulations seem sufficiently real to arouse sympathy and win for him hearty good will. Guy Standing was likewise irreproachable, and Edgar Norton deserves a place among those who won the principal honors. The other members of the cast, in their respective roles in a manner that fully justified their selection. The play is much superior to the average of its class, and is worthy of abundant patronage. It was thus cast: Betty Fondrae, Annie Russell; Julia Fondrae, Grace Fisher; Allan Fondrae, Guy Standing; Mr. Tote, Charles Craig; Louise, Tote, Agnes Findlay; Bonaparte, Master, Michaelson; Chickwell, Edward Norton; Burglar, John Wooldren; Policeman, Henry Phillips; Waiter, Charles Peckham; Tom Pollinger, Joseph Holland.

HAMMERTON'S OLYMPIA MUSIC HALL.—"In Great New York" continues to hold the boards at this resort, and is highly witnessed by audiences of good size. New specialties are being continually introduced, and the management is putting forth every effort to add to the attractiveness of the performance. On April 19 Dan Leno began his second week with several new songs, and was well received, although the applause was scarcely as pronounced as that given him when he made his American debut. He possessed a fine, more genial ring, and gave Mr. Leno his full recognition. He undoubtedly is a performer of considerable ability, but he is by no means the funniest comedian who has graced the metropolitan music hall stage, and to credit him with that distinction is unjust to a score of American performers who have appeared in this city. The coarseness to which he occasionally resorts during his performance will never become popular with American audiences, and the sooner he omits it the sooner will his fun merit a performance to appreciate. Charles R. Sweet, his trained musical act, was a popular holdover. Mr. Sweet has justly become a great favorite here, and at every performance receives demonstrations of hearty approval. Gaffett's monkey comedians held over and kept the audience in an uproar with their antics. De Boe, on the trapeze, was well liked, and the acrobatic act of the Savans won loud applause. William Kilpatrick was accorded a hearty reception for his baton swinging, and the Osmond Troupe of Pandorians, in their pantomime Olympia, Thoroughly announced to open its next week with the first New York production of "The Isle of Gold," with a cast including William H. Sloan, Henry Hallam, Sherman Wade, J. Aldrich Libbey, Ben Lodge, Eleanor Elton and Jessie Villars. On the same date the Olympia Roof Garden will open for the summer season with an attractive vaudeville bill.

WEDE & FIELDS' MUSIC HALL.—The old cry of "good business" is still heard at this resort, and with the excellent entertainment presented by the management it is difficult to see how the cry could be anything else. For week of April 19 the olio is headed by Mr. and Mrs. Sydney Drew, who made such decided success last week in their latest sketch, "When Two Hearts are Won." They present the same sketch for the current week, and their reception on Monday night was most enthusiastic. Alburnus and Bartram, "The College Boys," made their appearance, and after a brief intermission and juggling act returned and were prime favorites, their excellent work winning rounds of applause. Josie De Witt, a new comer here, proved herself to be a pleasing violin soloist, and won full recognition for her work. John Fox and Kitty Allen, in a sketch entitled "The Flat Next Door," soon established themselves as favorites. "Under the Red Globe" began its last three nights with a bang. The merry burlesque gives way 22 to "Mr. New York," a review by Joseph Heppell, with music by Harry Stronach. The cast will include Weber and Fields, the bearded Henry E. Dixey, Ross and Fenton, John T. Kelly, Ada Deaves, Lillian Swain, Yolande Wallace, Sylvia Thorne and the Beaumont Sisters. The bill for the Sunday concert, 18, included Mr. and Mrs. Sydney Drew, George Thatcher, Flower and Piper, Al Wilson, Marion and Core, and the Dare Brothers Trio.

MADISON SQUARE GARDEN.—The Barnum & Bailey Circus began April 19 the fourth and last week of its stay, and, judging from the immense crowds which attended, an extension of its engagement here would result profitably to the management. On Monday a new spectacular feature was introduced, opening the show. It is called a reflex of the great ovation tendered to Columbus upon his return from the first voyage of discovery, and presents reproductions of the costumes and accoutrements of the discoverer and his attendants and couriers were mounted on the backs of specially bedded horses, and the big arena presented a handsome spectacle. Loud applause greeted the pageant as it went around the large circle, and the new feature of Barnum & Bailey's Greatest Show on Earth was pronounced a success. Down in the menagerie, that portion of a circus so dear to the little ones, there was a new arrival on Easter Sunday, 18, in the shape of a baby camel. The new comer was promptly christened "Easter."

FRANK B. CARE'S THREE AVENUE THEATRE.—Al Rupp and his company, after a short stay, returned again this week, opening April 19, and the programme, which is an exact one, includes "McCracken's Reception," Cissy Grant, Perry and Burns, Milton and Thatcher, Grand American Colored Quartet, Walker Sisters, Al Reeves and "Me Fadden's Rows of Flats." The white and colored portions of the entertainment harmonize admirably and an interesting performance results. Next week, Irving Place Theatre.

IRVING PLACE THEATRE.—Agnes Sorma presented "Soror's Choice," a Hippodrome comedy, on the evening of April 19, and in the title role showed emotional powers, which her two previous productions at this house had failed to bring forth. She made another most pronounced success, and was enthusiastically encored. Adele Hartwig, as Countess Ziska, and the rest of the support were well balanced, and the play was handsomely staged.

LOWD THEATRE.—The Rents-Santley Co. is playing a return engagement, opening April 19. The programme remains unchanged, still including "Part the First," "A Wedding," "Widow," "Duchess" and "Cousin" Sisters. From Gordon, Jessie J. Sullivan, Elmire Sisters, Curtis and Gordon, and "Gay Life in New York." "The Silly Ditties" with Tyrone and Eudene as principal entertainers, closes the show. Next week, Dave Marion's Extravaganza Co.

KNICKERBOKER THEATRE.—The Bostonians began on April 19 the sixth week of their engagement. The success of "The Serenade" has decided them to retain it as their offering until the end of their stay. A contract has been signed under which they return to this house next season for a length of time.

GARRICK THEATRE.—"Never Again" is now in the seventh week of its successful run. It was booked to go to Chicago in May, but its good fortune here has caused a change of plan whereby it stay here will be prolonged, and its Chicago date will be filled by "Two Little Vagrants."

KEITH'S UNION SQUARE THEATRE.—Monday evening, April 19, seats were in waiting for nearly all who chose to demand them, a condition of affairs not noticed here in many months. The full capacity of the place was put to test during the afternoon, and the total rounded out a big day's business. When we have laughed our best at McIntyre and Heath, who go into their second and last week on the top wave of mirth, the return of talented Hilda Thomas is the most noticeable event on the long bill of fare. She is a girl of great originality of her own, possessing an idea of comedy which never leaves her listeners at a loss for a laugh, and with an act as original as it is entertaining, her return, if one may judge by the applause, was in the nature of a home coming. Frank Barry still ably assists at the piano. Mirth followed in the wake of the mimicry put forward by Bruce and Riviere, and loud applause was then reserved for sweet singing, the unique dancing contributed to the bill by De Forrester, being also one of the striking hits. Stranger than strange, however, is the fact that this act was quickly stamped in favor. They dress neatly, sing well, and do a graceful cake walk, which helps their act to a hit. The Franz Family, closing the show with storms of approval, again gave evidence of their ability as acrobats. Their American reappearance can be set down as most successful. Want of space forbids extended comment on the work of Juno Salino, Murphy and Mack, Louise Truax, W. H. Barber, Maziotto, the Carbons, and Thomas and Quinn, but it can be said that they all contributed excellent entertainment. The American biography is retained, still in strong favor. Bessie Bonholt will be the feature of next week's bill.

PROCTOR'S THEATRE.—Manager Proctor continues to present pleasing entertainments for his patrons, and as a natural consequence good business rules here. The bill for week of April 19 is headed by Marie Dressler, who comes here for one week fresh from her great success at Mr. Proctor's own resort, where her engagement was extended several times. She presented her rollicking sketch, "Tess of the Vaudevilles," and rarely has a performer met with such a hearty reception as was accorded her on her opening performance. Frederick Backus and Frederick Clifton gave her able support, and won full recognition for their work. James Ballard, the bard, who is billed as the only rival of the Cherry Sisters, was also a new comer, and gave full proof that he deserves his distinction. The cast is well balanced, and the bill, with the exception of the Franz Family, closing the show with storms of approval, again gave evidence of their ability as acrobats. Their American reappearance was set down as most successful. Want of space forbids extended comment on the work of Juno Salino, Murphy and Mack, Louise Truax, W. H. Barber, Maziotto, the Carbons, and Thomas and Quinn, but it can be said that they all contributed excellent entertainment. The American biography is retained, still in strong favor. Bessie Bonholt will be the feature of next week's bill.

HOYT'S THEATRE.—"The Man from Mexico," a farce, in three acts, adapted from the French of Godinot and Bignon by H. A. Du Souche, was given its first metropolitan production April 19, by the Smyth & Rice Comedians, before an audience that completely filled the house. The piece was given its original production April 5, at the Court Square Theatre, Springfield, Mass., and the story has appeared in previous issues. There is no question of the genuineness of the applause and laughter in which the first night audience indulged, and there is no doubt that Mr. Du Souche is responsible for another success. He has handled his material well, for the most part, and has constructed the work admirably. The fun begins soon after the curtain rises on the first act, and continues until the end, with cumulative interest. Each situation leads naturally to its successor, and as the action of the farce proceeds the entanglement increases, yet the unraveling of the plot is easily solved. The author has not given the story a happy ending, but, no doubt, the unscrupulous alterations made to this will find no apt comparison than to select a more pleasing performer, but the uniqueness of the act has proved a strong attraction. The Brothers Webb, musical clowns, returned to find themselves favorites. Gertrude Mansfield, a singer well known to the patrons of this house, appeared and rendered ballads and operatic selections in her pleasing style. The Diamond Comedy Four, with their drollery, kept their audience in a laughing mood. The Putnam Sisters, in songs and dances were well liked, and Charles Robinson, eccentric comedian, won approval. Nolan and McShane were amusing Irish comedians, and Stanley and Scanlon, in a musical comedy, gave satisfaction. Albert Waltz soon skated himself into the good graces of the audience. Burke and Andrus, as the "Pudding Brothers," created a great deal of amusement, and the work of Oceana, an equilibrium well known here, was appreciated as usual. The Lumière cinematographie held over with new views and was as interesting as ever.

STAR THEATRE.—"Chimine Fadden" returned to his home city on Monday, April 19, and settled down for a week's stay within a short walk of "that beautiful lane" where we are led to believe he is a pretty big gun, and, although he hid himself behind the talents of Chas. H. Hopper, the crowded house quickly recognized him as an old friend. Although "Chimine" took upon himself to justify become a great favorite here, and at every performance receives demonstrations of hearty approval. Gaffett's monkey comedians held over and kept the audience in an uproar with their antics. De Boe, on the trapeze, was well liked, and the acrobatic act of the Savans won loud applause. William Kilpatrick was accorded a hearty reception for his baton swinging, and the Osmond Troupe of Pandorians, in their pantomime Olympia, thoroughly announced to open its next week with the first New York production of "The Isle of Gold," with a cast including William H. Sloan, Henry Hallam, Sherman Wade, J. Aldrich Libbey, Ben Lodge, Eleanor Elton and Jessie Villars. On the same date the Olympia Roof Garden will open for the summer season with an attractive vaudeville bill.

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Announced: "Uncle Dick's Darling" 19, 20, "Jack's Picnic" 22 (local amateurs), Roosa's String Quartet 29, 30.

RIALTO MUSIC HALL.—Manager McConnell reports excellent business. Arrivals 19: Dan Quinlan, Joe Egan, John Norton, Bob Branigan and Harry Sheldon.

IRENA.—Forepaugh's Circus is due May 4, and Hunting's is announced for July 15. Harry Curtis, an ex-Elmira, manager of the Summers-Stevenson Co., is in the city. Dan Quinlan and Joe Egan are at home here. They have signed with Al G. Field for next season. Prof. John Reynolds, the mesmerist, commenced his second and final week at Railay Y. M. C. A. Hall 19.

Buffalo.—At the Star Theatre E. S. Willard is booked for April 26-28. "The Gondoliers" by local talents was sung for charity 22-24. Last week Broome's Chicago Marine Band in a Sunday concert 18, and "My Friend from India" 15-17, were the only attractions here, and were well attended.

LYRIC THEATRE.—This week, "Coon Hollow," Next week, "The Great Northwest." "The Merry World" was favored with splendid business last week.

COURT STREET THEATRE.—Bohemian Burlesques here the last week. Next week, "The Burlesques" will be headed by the Rossos Midlets. Al Reeves' Big Burlesque Co. closed a profitable engagement with a sacred concert 18.

GIROPS.—MUSIC HALL.—The cinematograph is first on this week 1st-12th. The vaudeville programme will be carried out by the Musical Ravens, Bailey and Simonds, Eddie Albion, The Two Aces, and the Acolutes.

NOTES.—M. S. Robinson (formerly proprietor of the Wadsworth Theatre) has sold his interest in the old Alpine's meeting on Pearl Street, near Niagara, to the site which years ago was occupied by the Ice Rink, a temporary pavilion to be called "The Casino," capable of accomodating 1,000 people. He has arranged for caring a in a vanleille way to the great crowds which are expected here during the Grand Army encampment in August. Work upon the new Metropolitan Theatre of which Wadsworth is the architect, is being rapidly advanced, and indications are that it will summer completed in time for its contemplated early Summer opening. Millie Price-Dow (Mrs. W. K. Churhward) of this city, will return to the stage, beginning this week at the Court Street Theatre, with Robbie's Bohemian Burlesques.

TROY.—At Rand's Opera House, April 13, 14, 15, Hennessy Le Royle, in "Other People's Money," had light houses. "My Friend from India" (No. 1) comes 19, the Laureate Boat Club (local) present "Mr. and Mrs. Columbus" 21-24. Stuart Robson, in "The Jacklins" will appear here 30, under the auspices of the Arbut Read Steamer Co.

GRISWOLD OPERA HOUSE.—The house was dark last week. N. S. Wood, in repertory, came 19 and for the week. "Jack and the Beanstalk" is booked for 28.

Binghamton.—At Stone Opera House Lewis Morrison, in "Faust" and "Richelieu," came April 13, to good business. "In Mizoura" had fair attendance 16, 17. Agnes Herndon comes 22-24, at popular prices.

BLIUO THEATRE.—Dave Marion's Extravaganza Co. had good business 12-14. Due: "The White Crook" 19-21. Ross Sydell's "London Bells" 22-24. **MANAGER HARRY CURTIS.** was in this city 16, visiting his family and greeting his many friends.

Syracuse.—At the Bastable Theatre "In Mizoura" came to light attendance April 13-15. "Other People's Money" 16, 17. Booked: Francis W. "The King," 21-22; "The W. K. Keene" in "The Merchant of Venice" and "Richard III" 24.

GRAND OPERA HOUSE.—"Our Flat" 12-14, had fair business only. "Little Trixie" came to light attendance 15-17. Booked: Rice & Barton's Spectacular Extravaganza Co. 19-21, "The Electrician" 22-24.

Utica.—At the Utica Opera House the American graph for the Wheely League benefit was the attraction for Holy Week, but was not a financial success. "The Mikado" (local) will be the attraction 19, 20, "My Friend from India" 21, "The Octo-ron" (local) 22, "Pudd'nhead Wilson" 24.

THE COLUMBIAN.—Hoover and Forrest, Livingston, Brooks and Robinson, Devlin and Steele comprise the bill for week of 19.

Geneva.—At Smith's Opera House Mora Williams, in repertory, April 12 and week, had light business. Booked: Thomas W. Keene, in "Richard III" 20, "A Texas Steer" 22, Hennessy Le Royle, in "Other People's Money" 23; Roland Reed, in "The Wrong Mr. Wright," 29.

Newburg.—At the Academy of Music Corse

Patton had a royal welcome on his return, April 19, open-

ing to a good business, which will undoubtedly follow him throughout the week. He has been well received since his last visit and several new plays added to the repertory which will be presented. The week's bill follows: "The Page," "Princess and the Pauper," "The Galley Slave," "Pearl of the Orient," "Lend Me Your Sham," "A Love in Cuba," "East Lynne," "Lynwood," "Kathleen Maevaneen," "Flirtation" and "The Plunger" with dancing, singing and other specialties at each performance. Booked: "The Mikado" 20-22. "The Mikado" in Scallop Concert Co. had rather slim business 12, but favored those who did attend with a rare musical treat. Lewis Morrison's "Fast" followed 15, to the best paying house. "The Mikado" and scenes of "Penzance," by local talent, is announced for 29, 30, with matinee, in aid of St. Luke's Home and Hospital.

MARYLAND.

Baltimore.—Easter Week opened brightly, with a fine array of attractions, which met with liberal patronage.

FORD'S OPERA HOUSE.—which was closed last week in accordance with Manager Ford's custom, reopened April 19, when Henry Miller met with a flattering reception in "Heartsease" at the hands of a large audience.

YACHT & A SAILBOAT.—"A Midnite Bell" 20-22.

Prisoner of Zenda with Howard Gondi, Isabel Irving and an excellent company, opened to an audience of small dimensions 19. "Al Piney Ridge" met with very poor encouragement week ending 17. The sale is large for the special performance of "The Gypsy Baron," by the Castle Square Opera, 20.

HOLLIDAY STREET THEATRE.—"Human Hearts" was presented to two crowded houses 19. "The World Against Her" had a fair week ending 17. Next week, "The Star Gazer."

ATDITORIUM MUSIC HALL AND ROOF GARDEN.

After a final week of preparation, during which the house was closed, the new roof garden, dancing pavilion and billiard parlors were thrown open to the public 19, which was generous in its approval of the beauties of the resort as well as of the fine entertainment provided. In the auditorium proper were Robert Hilliard and company in the charming one act play, "The Littlest Girl," which was beautifully staged. Ezra Kendall, Josephine, and the girls of the company, the two Boston, Miss. Winifred, Engelhart and Raymond Menchen's kine-opticon, Jacob Schaefer will give an exhibition of his skill in the billiard parlors 23. Robert Key's Kodak Comic Opera Co. and a new vaudeville bill will be offered 26.

KERNAN'S MONUMENTAL THEATRE.—Flynn & Sheridan's City Sports packed the house 19, with the Barri Brothers' and the cinematograph as special features. Harry Morris' Twentieth Century Mails did a big business week ending 17. The White Crook is due 26.

FLAKES THEATRE.—New 19 and week: Collins and Ray, De Camo, J. H. Shiple, Marie Leslie, Blanche Odell, and Barrett and Gibbons.

NOTES.—The promenade concert, so prominent at Music Hall last Summer, will be resumed May 1, with Haley's Band and high class vaudeville as the attractions. James S. Maffitt died at Johns Hopkins' Hospital 16. The body was taken in charge by his son, James S. Maffitt Jr., of Elkhorn, Md.

OREGON.

Portland.—At the Marquam Grand Ida Fuller and supporting company were seen week of April 5. The theatre has since been dark, and will remain so until 19, when Fanny Davenport comes for a week's engagement. "Fedora," "La Tosca" and "Gismonda" will be presented. "For Fair Virginia" is booked for 28, Georgia Cayvan for 29.

CORDRAY'S THEATRE.—The Bacon Stock Co. did a fair business week of 5, in "Carmen." "Romeo and Juliet" was put on. "Turned Up" will be given week of 18. Hoyt's "A Bunch of Keys" Co. comes May 2.

VILLA WHITNEY WHITE. on April 7, gave a recital of songs for children, under the auspices of the Carl Reinecke Society, at Auditorium Hall. The hall was packed by a delighted audience both of children and older people.

CONNECTICUT.—(See Page 123.)

Bridgeport.—The Park City Theatre—"The Diamond Robbery," April 16, 17, played to good returns, as did Hoyt's "A Black Sheep" 19, "Gillholes' Abroad" 20, 21.

AUDITORIUM.—"Humanity," 16, 17, played to fair returns. "McCarthy's Mishaps" did well 19. Rock Concert Co. comes 21.

FAIRFIELD.—"A Musical Comedy," 16, 17, played to fair returns. "McCarthy's Mishaps" did well 19. Rock Concert Co. comes 21.

NEW ENGLAND.—"A Musical Comedy," 16, 17, played to fair returns. "McCarthy's Mishaps" did well 19. Rock Concert Co. comes 21.

PEASLEAS BEACH.—will open 30 with a bicycle meeting. Arrangements are being made to have a number of the track riders participate.

Under the Cents.

Grant Memorial Day, which falls on Tuesday, April 27, being a holiday in New York State, our advertising patrons will please send in their favors not later than Monday, 26. Our correspondents will please send their letters so as to reach us not later than by the first mail on Tuesday morning, 27.

ITEMS FROM GOLLMAR BROS.' LEADING TWENTY-FIVE CENT SHOWS OF THE WORLD.—Active preparations have been in progress all of the past Winter for the seventh annual opening at Baraboo, Wis., May 8. The show has been enlarged and renewed in every department. Nothing but special lithographed pieces will be used the coming season. We have purchased a new standard foot canvas with two 30ft. middle pieces for the big show; a soft, with 20ft. middle piece for side show top; a 40ft. with a soft, middle piece for dressing top; a soft, round top for trapping and wardrobe, and three new horse tents. We will have one hundred and eight head of horses and ponies, twenty-five head ring horses and trick stock. A large drove of educated pigs, trained dogs and performing goats. We will carry two brass bands, a steamer calliope, a 30ft. middle piece for menagerie top; a 20ft. middle piece for dressing top; a soft, round top for trapping and wardrobe, and three new horse tents. 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PROPRIETORS.
GEO. W. KEIL, MANAGER.

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QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADRESSEES OR WHEREABOUTS OF WHOEVER IS IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONCE ONLY. IF THE ROUTE OF ANY THEATRICAL COMPANY IS SOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

THEATRICAL.

H. P. C. C., Reading.—About ten dollars per week, sometimes more, the manager takes this sum, and gives everything to the actors. They furnish their own costumes. 4. The house manager pays for bill posting and for the regular amount of newspaper advertising. Extra advertising is subject to mutual agreement, and is given at a charge of one-half the amount of the charge on the basis of the percentage on which they play. 6. Frequent one-half salary for chorus people. 7. The title may be copyrighted.

W. H. Chicago.—Address the party in care of THE CLIPPER.

SUBSCRIBER, Hartford.—Only one or two have been claimed. You have not yet allowed sufficient time for them to do so.

F. D. Brooklyn.—2. Five per cent. 3. According to special agreement. 4. The company has closed its tour. 5. There is at present very slight chance. 6. It is. D. B. Milwaukee.—1. You should certainly write again, and send your receipt and acceptance of contract. 2. They do not know.

R. L. Cleveland.—1. The license fee varies in different towns. 2. Address the Scott Yards and Coin Co., 18 East Twenty-third Street, New York.

D. B. Columbus.—We have not heard from the company for some time, but think it is still upon the road.

A. O. M. Detroit.—Address either or both of the parties in care of THE CLIPPER. We do not know the details.

LORANGE.—Address Jas. R. Waite, in our care.

E. C. Marion.—Madison Square Garden, New York City.

J. A. R. Berwyn.—The Barnum & Bailey Show appeared in Reading.

Mrs. T. N. Allerton.—We have no information concerning this.

C. H. Lynn.—We print a portion of your letter in another column of this issue.

CHORUS.—1. You should be able to read music. 2. The managers. 3. From fifteen to eighteen dollars per week.

A. W. T. New Castle.—The Eaves Costume Co., 63 East Third Street, or Amey Reiter, 10 Union Square, New York.

W. S. R. Cleveland.—Watch our route list.

J. M. Cambridge.—There is a fair demand for the act at a price of fifty dollars per week.

C. P. Brooklyn.—Address the party in care of THE CLIPPER.

C. D. R. Lynn.—The Metropolitan Opera House, this city, has the largest seating capacity of any theatre in this country.

T. P. McR. Parkwell.—Address letter in care of THE CLIPPER.

W. H. Morris Park.—We think the enterprise has been abandoned.

JACK, Rochester.—We do not know any performer bearing that name.

C. M. Newlander.—We have no record of the party later than 1888, at which time he was alive.

ANXIOUS, Buffalo.—As the party is a member of the chorus, and her name does not appear upon the programme, we do not know her or furnish any information concerning her.

U. N.—Write to Actors' Fund of America, 12 West Twenty-Eighth Street, this city, for last annual report.

E. Chicago.—Address the party in our care.

INQUISTIVE, Buffalo.—See reply to "ANXIOUS" in this issue.

J. S. M. Denver.—The whereabouts of the party is unknown to us. Address letter in our care, and we will advise you.

J. M. S. Monroe.—We never advise anyone to go upon the stage, nor can we in any way assist you to that end.

H. B. R. Frederick.—The title has been used by a dramatic author, and for no good reason why you should not use it if you so desire.

CONSTANT READER, Fort Wayne.—For all that you desire address C. S. Lawrence, 88 and 90 Centre Street, New York.

E. B. Harrisburg.—From thirty five dollars per week upward, according to merit.

R. H. N. Philadelphia.—Black muslin will answer.

2. Address the party in care of THE CLIPPER. See rates at head of this column.

F. O., Williamson.—Watch our route list.

CARDS.

D. N. J. Wheeling.—In four handed pinochle points that have been melded, and are standing to the credit of a player, cannot be scored until the player has taken a trick.

C. H. E. Sacramento.—No; at euchre the highest card shown in cutting deals, and jack is high. Only two points can be claimed, and that is the only time the player who holds the card is playing a long hand or not.

H. S. Providence.—1. A, having but one point to make, went out with 2. 2. Not; in that case, each having two points to make, jack would go out before him.

W. C. Shelbyville.—Certainly the players holding the ace and deuce of trump, and having but two to make, win the game on these cards, which take precedence in the order of play.

W. W. P. Fairland.—1. Only the party who assumes the responsibility of the trump, by either taking it up, ordering it up, or making it, is entitled to play alone at euchre. 2. A, having only one point to make, the tricks are necessary to make a point when there is no euchre.

J. F. S. St. Paul.—The dealer wins the game, jack being counted as soon as turned up.

T. O. M. St. Louis.—An ace-caller who makes a build cannot make a build unless an opponent has already built it; but he can make another build, pair or combination, or capture an adversary's build before taking in his first build with a card or trick.

T. W. Brooklyn.—B is entitled to a run of 7 for the last card in 6, 2, 7, 4, 1, 3 and 5.

G. H. K. Lowell.—A hand or crib of four 3's and a 2 is considered a four.

A. B. S. Beach Haven.—He cannot meld the 40 unless he has the king and queen in addition to the 150 runs.

BASEBALL, CRICKET, ETC.

J. R. Philadelphia.—Each of the twelve clubs is scheduled to play twelve championship games with every other club in the National League and American Association during the current season, making a total of one hundred and thirty two championship games, equally divided at home and abroad.

C. H. G. Boston.—Robertson and A. G. Sneath put on a show from the Boston Yacht Club while playing for the Boston Yacht Club against the California Club, July 29, 1894, at San Francisco, Cal, this being the largest total in partnership on record in America.

RING.

FAIR PLAY, Petrolia.—Q is wrong. James J. Corbett won the title of champion of the world when he defeated John L. Sullivan, in New York, in La. Corbett's challenge, which led to the making of that match, and Corbett alone accepting it. It was a prize fight, just the same, whether fought with or without gloves. Corbett never fought for the title of champion of America.

E. D. Taylorville.—Peter Maher is the party to whom you refer, but Jim Corbett was not privileged to bestow the title. Corbett up and on his own account decided not to defend the title he was obliged to abandon, thus leaving it in abeyance, to be fought for by others.

R. M. M. St. Albans.—Write to C. S. Lawrence, 88 and 90 Centre Street, New York City.

T. C. New York.—There is no record of the parties ever having engaged in a fight.

A. G. H. Addison—Dan A. Stuart, who can be addressed in care of THE CLIPPER.

LOCHFELLA.—We believe he is. A letter addressed to him in care of this office will probably secure you the information you are in quest of.

C. G. L. Alton.—It was a pivot blow that caused the defeat of Jack Dempsey when he fought George La Blanche in Boston.

T. B. R. B. The fight between Patay Hogan and James Trevillian took place near Virginia City, Nev., March 22, 1874, and was won by Hogan in eight rounds, lasting twenty five minutes, on an alleged foul of Trevillian's straight, after which he was sued for but were not recovered. Hogan's seconds were Bill Davis and Jim Chatham; Trevillian's, Tom McAlpine and "Bing" Williams. Capt. Charles Getzler was referee.

DICE, DOMINOES, ETC.

M. D. L. Cazeneau.—In all dice games sizes are high and small, and the odds are in the ratio of the dice ranking accordingly.

B. S. H. Raritan.—In "throwing dice" each player throws three dice thrice and the sum of the spots which are upon them is each throw are added together and the sum of the scores of that throw. Three must be thrown over, unless the players mutually agree not to do so.

MISCELLANEOUS.

H. G., New York.—Presuming you mean the blowing up of Haller's Point Reef, Hell Gate, that occurred on Sept. 24, 1876, General Newton having charge of affairs.

D. J. W. Vassar.—The party who beat McKinley would be the McLeans at the recent Presidential election.

T. B. R. B. The Forms Closing Promptly at 2 P. M.

Please remit by express money order, check, P. O. or der or registered letter and money.

H. C. Carson.—"Phanis" is the chess editor of THE CLIPPER.

W. T. Providence.—Mr. Edison informs us that he had nothing to do with the electric star that has been seen recently.

W. E. C. Laramie.—That depends upon how the tie was settled, which you have not stated.

E. J. K. Mobile.—"Replanting" means to plant again; "transplanting" means to remove and plant in another place.

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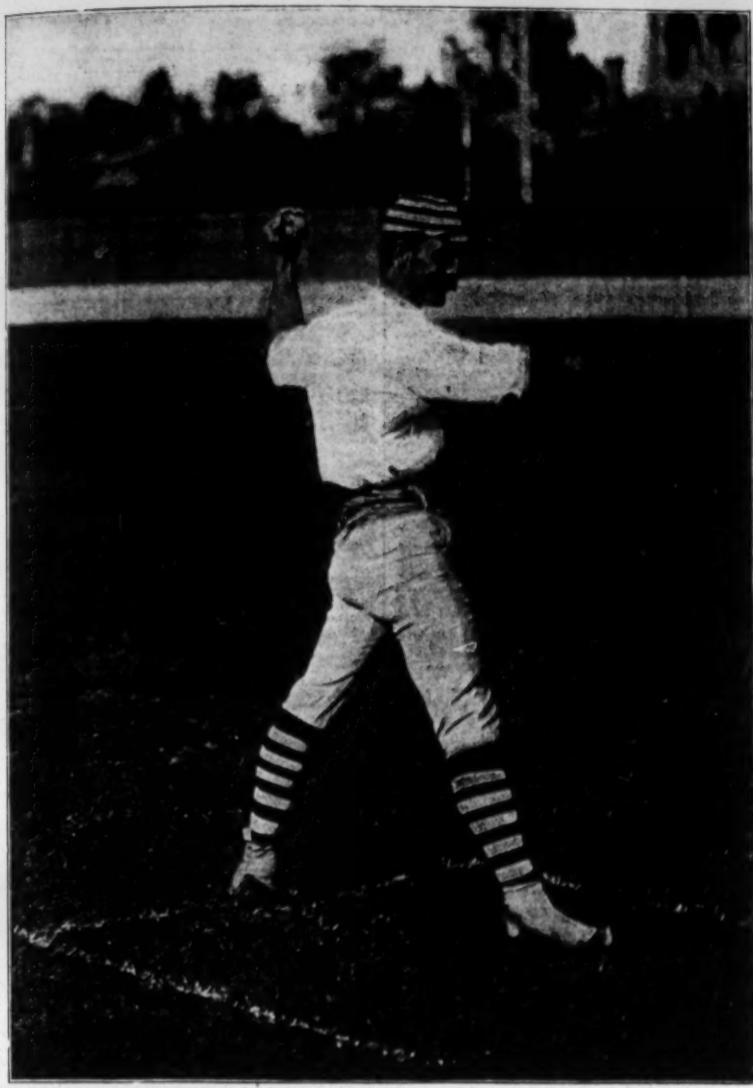
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W. E. C. Laramie.—That depends upon

THREE PROMINENT BALL PLAYERS

Of the First Foreign Team to Visit America and Contend at Our National Game.



CHARLES KEMP.

MAJOR LEAGUE TEAMS.

How They Are Paired Off for the Opening Game.

The sixth championship season of the National League and American Association will be inaugurated this week, and that, too, under the most favorable circumstances. The prospects for a close and exceedingly interesting race were never brighter than they are this year. When in the history of the game has such interest been shown, and such crowds attended the opening exhibition games, as has been the case this Spring? That demonstrates the popularity of the national game, and the strong hold it has on the American people. For at least three generations the people have been witnessing baseball, and each year introduces something new to add to its popularity. This year the supporters of the game will have every reason for being satisfied with the championship race, if present indications count for anything. The majority of the major league teams will take the field in far better shape than they have ever before been in since the formation of the big league. In fact, every team, with probably the exception of St. Louis, will show an improvement over last year's form. One or more new faces will be seen in nearly every one of the twelve teams, which proves that the clubs will have not only a large number of the last championship season. They realize that their pants want the best article of ball playing that can be had, and to satisfy them the magnates must keep themselves posted all the time. They must watch the minor leagues for all the promising young material that is given an opportunity for development. In this way they obtain new men to supplant the older ones, who grow stale with years of service on the green pastures. The baseball public is curious and must be humored at all times. It has little sympathy for bestow, nor has it use for any except the star player, and he must do his best in every game. Such a thing as a player having an "off day" never enters the mind of a "rooter." He goes to the ball park to get his money's worth, and he will make no allowances for any failures on the part of the players. Even when one has been injured during the progress of a game, and is doubled up with pain, he has been told to "get him out of the game." That is a physical impossibility. The player is just as anxious to resume his duties as the spectator is to have him do so, but there are times when he cannot respond with the alacrity he would naturally do under different circumstances. These things are well known to the magnates, and compels them to carry more men through a season than was the case some years ago, when nine or ten men were enough for any ball club. Extra catchers, pitchers, and out fielders must be kept on the team to always to the place of a suspended or disabled regular player. That is why the major league clubs are obliged to carry so many men. In fact, some of them have enough to complete two teams, and yet they are always on the lookout for more. Many of the young players, who are taken from the ranks of the minor leagues during the Fall and Winter months, often find their way back again, as they have not proven fast enough for the major teams when given a trial in the Spring. It is hardly more than one out of every ten drafted by the major league clubs that are strong enough to hold their own in the major leagues. There are exceptions, however, but they are few and far between. This year will produce a few who passed muster in the Spring practice, but a greater part of those drafted have been cast adrift. All the teams that went away from home to do their preliminary work, preparatory to the opening of the campaign, are in excellent condition, and they should begin the race without a hitch or a break, and make it the most exciting and closely contested of any ever before seen.

NEW YORK. The champion Baltimore will have the Boston for their opponents on the opening day, at the Monumental City, and a better selection could hardly be made. It will be a battle royal from the time the opening ball is played, but the third man goes out in the last inning. Each team will present one or more new men when they take the field. Of course it is needless to say that the Baltimore have been strengthened since the close of last season, for it would be an unusual thing if Manager Hanlon allowed a Winter to pass away without a deal of some kind being consummated in which the Baltimore were counted on in the long end. He now has the champion batting outfit of the profession. No other club in the country has a three man team who rank as high as the Baltimore trio. Besides these Hanlon has three or four men on the infield who also rank high as hitters. It all depends upon Baltimore's pitching department as to whether or not the team will be a pennant winner for the fourth consecutive time. The Bostons should be far stronger this year than they have the past few seasons. They now have a pretty evenly balanced team, that has had a season or more together, and should know one another's ways thoroughly. The Bostons are not really weak in any position, and should make a strong fight for the pennant. The two teams will be probably arranged for the opening game as follows:

NEW YORK.		PHILADELPHIA.	
Wilson.	Catcher.	Clemens.	Taylor
Meekin.	Pitcher.	Brown.	McCormick
Buckley.	First base.	Hallinan.	Nash
Deacon.	Second base.	Deacon.	Gillen
Joyce.	Third base.	Pfeffer.	Deacon
David.	Short stop.	Everitt.	Cooler
Stafford.	Centre field.	Decker.	Thompson
Hallinan.	Right field.	Lange.	
Tiernan.		Ryan.	

BROOKLYN AT WASHINGTON.

These teams will meet April 22, at Washington, D. C., for the opening game of the championship season, and an interesting contest should be seen. Both teams have been strengthened since last season, the most noticeable change being in the make up of the Brooklyn team. Whether or not Brooklyn will be out of the factors in deciding the championship this year is no easy question to answer at this stage of the game. The club contains some excellent material, and has a very capable manager, who will get out of the players all that they are able to do. The Washingtons should do better this year than they did last season, as they have had one or more seasons together as a team. Manager Schmelz is very confident that his club will be much higher in the race for the pennant. In the end of this season, than it was last year. Both teams will be well matched in this series, and the games should be close and interesting. The two teams will be probably made up as follows:

BROOKLYN.		WASHINGTON.	
Pos.	Names.	Pos.	Names.
Catcher.	Grim.	Catcher.	Farrell
Pitcher.	Kennedy.	Pitcher.	Mercer
First base.	Lahart.	First base.	Carwright
Second base.	Shindie.	Second base.	Reilly
Third base.	Smith.	Short stop.	DeMontreville
Short stop.	Anderson.	Left field.	Seibach
Centre field.	Griffith.	Centre field.	Brown
Right field.	Jones.	Right field.	Lush

BOSTON AT BALTIMORE.

The champion Baltimore will have the Boston for their opponents on the opening day, at the Monumental City, and a better selection could hardly be made. It will be a battle royal from the time the opening ball is played, but the third man goes out in the last inning. Each team will present one or more new men when they take the field.

Of course it is needless to say that the Baltimore have been strengthened since the close of last season, for it would be an unusual thing if Manager Hanlon allowed a Winter to pass away without a deal of some kind being consummated in which the Baltimore were counted on in the long end. He now has the champion batting outfit of the profession. No other club in the country has a three man team who rank as high as the Baltimore trio. Besides these Hanlon has three or four men on the infield who also rank high as hitters. It all depends upon Baltimore's pitching department as to whether or not the team will be a pennant winner for the fourth consecutive time. The Bostons should be far stronger this year than they have the past few seasons. They now have a pretty evenly balanced team, that has had a season or more together, and should know one another's ways thoroughly. The Bostons are not really weak in any position, and should make a strong fight for the pennant. The two teams will be probably arranged for the opening game as follows:

BOSTON.		BALTIMORE.	
Pos.	Names.	Pos.	Names.
Catcher.	Bergen.	Catcher.	Robinson
Pitcher.	Nichols.	Pitcher.	Deacon
First base.	Deacon.	Second base.	Reitz
Second base.	Lowe.	Third base.	McGrath
Third base.	Collins.	Short stop.	Jennings
Short stop.	Long.	Left field.	Reilly
Centre field.	Duffy.	Centre field.	Sullivan
Right field.	Hamilton.	Right field.	Brodie

CHICAGO AT CINCINNATI.

Probably no team in the major league has been strengthened more than the Cincinnati, and none of them will bear watching more than they will. There is no doubt but that the Baltimore will meet a tough customer when they tackle Captain Ewing's team. The Cincinnati team did not far stronger than Corcoran reported for duty, when the other men went to New Orleans, to get themselves in condition for probably the greatest struggle ever witnessed for a major league pennant. However, it is to be hoped that Corcoran will not stand in his own light until it is too late to repair the mischief he is bringing down upon his head. With Ewing in anything like his old time playing form, he, McPhee, Irwin and Corcoran, would make one of the most brilliant infields to be seen on any diamond this year. The most noticeable change will be the shifting department, and perhaps the best to be seen in the major leagues this season. In Breitstein's men, they have one of the greatest left hand pitchers in the profession, if not the best. He will certainly make a fine record this year with the Cincinnati team to support him. The club has much surplus material to strengthen any position that may appear weak after the season begins. The Chicago, no doubt, will play just as strong a game this year as they did last season. In fact, they should do better, having a season together. At first the team is weakened some by the loss of the top players, but the team will be stronger and will be able to better work this season than the last. If they are not stronger, any other respect they certainly are in the pitcher's position. This year they have the finest array of pitching talent seen in any club in the profession. The New York-Philadelphia game will be well worth going to see. The two teams will probably line up for the opening game as follows:

CHICAGO.		CINCINNATI.	
Pos.	Names.	Pos.	Names.
Catcher.	McPhee.	Catcher.	Breitstein
Pitcher.	Irwin.	Pitcher.	Ewing
First base.	Corcoran.	Second base.	McPhee
Second base.	Deacon.	Third base.	Irwin
Third base.	Long.	Left field.	Brodie
Short stop.	Duffy.	Centre field.	Sullivan
Centre field.	Hamilton.	Right field.	Brodie

The Rusie Case.

A special meeting of the magnates of the National League and American Association was held April 13, at the Fifth Avenue Hotel, this city. It was announced that the meeting had been called for the purpose of settling the difference between Pitcher Amos Rusie and the New York Club. Just why so much anxiety is shown in the Rusie case, when there are so many other cases between clubs and players that require as much attention as does the Rusie matter, was not explained, or at least the public was not enlightened on that subject. After being in session more than six hours the master stands just where it did before the magnates held this meeting. Many suggestions were offered, but as none of them seemed feasible, they were all rejected. Some of the magnates were in favor of a truce being patched up with Rusie, and thus bring to an end the law suits which he now has against the New York Club. It was suggested that the entire twelve clubs of the major league be a party to the compromise, but President Freedman, of the New York Club, said that he did not think that he would not consent to such a move. It was pointed out to him that the other eleven clubs desired to help New York by putting Rusie back in the game, and avoiding a clash with the law. Mr. Freedman, however, failed to see how his club would be benefited to the extent that he could afford to cast discipline to the winds simply for the sake of having Rusie back in his team. "The New York Club," replied Mr. Freedman, "will not be a party to any conciliatory step, Rusie can come here, sign the contract tendered him, and, if he plays good ball and behaves him-



JOHN L. WALLACE.

The Philadelphia defeated the Syracuse team, of the Eastern League, by 16 to 5, April 13, at Philadelphia, Pa. On the following day the Philadelphia defeated the Athletics, of the Atlantic League, by 9 to 6. April 16, the Philadelphia defeated the Toronto, of the Eastern League, by 25 to 4. The Philadelphia defeated the Athletics in the final game of their exhibition series by 10 to 9. That evening the Philadelphia was left for Boston, Mass., where the opening game of the National League and American Association championship season is scheduled to be played on April 19. The regular season begins April 22.

The University of Pennsylvania team defeated the North Carolina University nine by 11 to 3, April 13, at Chapel Hill, N. C. April 14, at Greensboro, N. C., the University of Pennsylvania team defeated the North Carolina University team by 6 to 5. On April 15, at Atlanta, Ga., the University of Georgia defeated the University of Pennsylvania by 4 to 0.

The Louisville defeated the St. Paul team, of the Western League, by 7 to 6, April 11, at Louisville, Ky. On the following day the Louisville again won by 6 to 5. On April 13, the Chicago again won by 7 to 6. On the following day the Chicago defeated the Louisville team by 11 to 7. The Chicago were again victorious on April 15, when they defeated the Kansas City by 5 to 4. April 16, the Kansas City reversed the above result by winning by 14 to 14.

Two games were played April 16 by the Hartford and Springfield teams, at Hartford, Ct. In the forenoon Hartford won by 9 to 4. In the afternoon Hartford again won, by 5 to 1.

The Athletics failed to make a solitary safe hit off Pfeffer, who pitched well, in the pitcher's position for the Philadelphia, April 14, at Philadelphia, Pa., the latter winning by 9 to 6.

The Athletics, of the Atlantic League, defeated the Trenton, of the New Jersey State League, by 10 to 8, April 16, at Trenton, N. J.

The St. Louis Browns defeated the Detroit, of the Western League, by 16 to 6, April 11, at St. Louis, Mo.

The Buffalo team, of the Eastern League, defeated the New Castles, of the Inter-State League, by 6 to 1, April 16, at New Castle, Pa.

The Clevelands defeated the Dayton, by 5 to 4, April 12, at Dayton, O. April 14, at Indianapolis, Ind., the Clevelands defeated the Indianapolis team, of the Western League, by 10 to 2 in seven innings. These teams again met April 16, when the game ended in a tie, each being credited with six runs at the end of the ninth inning.

The Scranton, of the Eastern League, defeated the Cuban Giants by 8 to 2, April 16, at Scranton, Pa.

The Elizabeth Athletics were beaten by the Cuban X Giants by 14 to 10, April 17, at Elizabeth, N. J.

The Georgetown University team had the Yale University team for opponents April 15, at Washington, D. C., the latter winning by 8 to 7. The Georgetown had the Princeton for opponents on April 17, at Washington, the latter winning by 10 to 1.

The Brooklyn defeated the Richmonds, of the Western League, by 7 to 2, April 13, at Richmond, Va. The Brooklyn went to Norfolk, Va., April 14, and there defeated the Norfolk, by 11 to 6. On the following day the Brooklyn again won by 9 to 6.

The Syracuse team, of the Eastern League, defeated Kid Cassey's West New York Field Club by 10 to 9, April 17, at Weeksville, N. J.

The Rochester, of the Eastern League, defeated the Cornell University team by 8 to 3, April 16, at Ithaca, N. Y.

The Cincinnati defeated the Indianapolis team, of the Western League, by 8 to 6, April 12, at Cincinnati, O. April 16, at Columbus, O., the Columbus team, of the Western League, defeated the Cincinnati by 12 to 9.

The Lafayette College team defeated the Wood's Easton College nine by 10 to 9, April 16, at Easton, Pa. The Lafayette went to West Point, N. Y., April 17, and defeated the Cadets by 11 to 6.

The Yankees of the Atlantic League, defeated the Elizabeth Athletic Club, by 20 to 4, April 14, at Newark, N. J. On April 16, at Paterson, N. J., the Patersons defeated the Newark by 12 to 9. The Newark defeated the Prudentials by 14 to 8, April 17, at Newark.

The New York University team defeated the St. Francis Xavier's nine by 18 to 9, April 14, in this city. The University team defeated the Bridgeport, by 6 to 5, April 16, at Bridgeport, Ct.

The Harvard University team defeated the Pawtuckets, of the New England League, by 13 to 6, April 14, at Cambridge, Mass.

The Pittsburghs defeated the Newcastle's, of the Inter-State League, by 3 to 1, April 13, at Pittsburgh, Pa.

The Readings defeated the Reading Browns, by 23 to 6, April 16, at Reading, Pa.

The Hoboken defeated the Cuban X Giants by 12 to 1, April 18, at Hoboken, N. J.



FRANK LAVER.

The Philadelphia defeated the Syracuse team, of the Eastern League, by 16 to 5, April 13, at Philadelphia, Pa. On the following day the Philadelphia defeated the Athletics, of the Atlantic League, by 9 to 6. April 16, the Philadelphia defeated the Toronto, of the Eastern League, by 25 to 4. The Philadelphia defeated the Athletics in the final game of their exhibition series by 10 to 9. That evening the Philadelphia was left for Boston, Mass., where the opening game of the National League and American Association championship season is scheduled to be played on April 19. The regular season begins April 22.

The University of Pennsylvania team defeated the North Carolina University nine by 11 to 3, April 13, at Chapel Hill, N. C. April 14, at Greensboro, N. C., the University of Pennsylvania team defeated the North Carolina University team by 6 to 5. On April 15, at Atlanta, Ga., the University of Georgia defeated the University of Pennsylvania by 4 to 0.

The Louisville defeated the St. Paul team, of the Western League, by 7 to 6, April 11, at Louisville, Ky. On the following day the Louisville again won by 6 to 5. On the following day the Louisville defeated the Kansas City by 11 to 7. The Louisville were again victorious on April 15, when they defeated the Kansas City by 5 to 4. April 16, the Louisville reversed the above result by winning by 14 to 14.

Two games were played April 16 by the Hartford and Springfield teams, at Hartford, Ct. In the forenoon Hartford won by 9 to 4. In the afternoon Hartford again won, by 5 to 1.

The Athletics failed to make a solitary safe hit off Pfeffer, who pitched well, in the pitcher's position for the Philadelphia, April 14, at Philadelphia, Pa., the latter winning by 9 to 6.

The Athletics, of the Atlantic League, defeated the Trenton, of the New Jersey State League, by 10 to 8, April 16, at Trenton, N. J.

The St. Louis Browns defeated the Detroit, of the Western League, by 16 to 6, April 11, at St. Louis, Mo.

The Buffalo team, of the Eastern League, defeated the New Castles, of the Inter-State League, by 6 to 1, April 16, at New Castle, Pa.

The Clevelands defeated the Dayton, by 5 to 4, April 12, at Dayton, O. April 14, at Indianapolis, Ind., the Clevelands defeated the Indianapolis team, of the Western League, by 10 to 2 in seven innings. These teams again met April 16, when the game ended in a tie, each being credited with six runs at the end of the ninth inning.

The Scranton, of the Eastern League, defeated the Cuban Giants by 8 to 2, April 16, at Scranton, Pa.

The Elizabeth

TENNESSEE.

Memphis.—At the Grand Opera House "Excellor Jr." opened a five nights engagement April 19, a Jr. sized house, and business continued fair to 16 (Good Friday), when the house remained dark. A matinee and night performance 17 closes the engagement. Nothing definite can be given as regards future attractions.

ATLANTIC CITY.—Peters and Green, in farce comedy repertory, played a return engagement, to fair business, 12-14. The next attraction will be the last of the series of Metropolitan concerts 20. Due: Philander's U. S. Band 28.

NEW LYCEUM THEATRE has remained dark for two weeks, and nothing is billed for week of 19 except the opera, "Pawtowhann," by local amateur talents, 22-23.

Chattanooga.—At the New Opera House, April 12, the Woodward-Warner Co. opened to good business. Continued to fair throughout the week, excepting 15, 16. Business was extremely light 15, and the house dark 16 for want of light, caused by the breaking down of the electric light plant.

NEBRASKA.

Omaha.—At the Brighton Theatre "A Baggage Check" opens a three nights engagement, with matinees, April 19. De Wolf Hopper in "El Captain," comes 29-31. Margaret Mather May 1. "Railway Ticket" 2-5. The Woodward Co. turned people away from nearly every performance all last week.

BOYD'S THEATRE.—The Georgia Minstrels open a four nights' engagement 18. Nothing booked at present after that date. Salter & Martin's "Uncle Tom's Cabin" Co. did fair business 11-14. The Omaha Misses Webbing did not draw 15, and the Omaha Letter Carriers' Association is out quite 16.

NEBRASKA CITY.—A week ago Fernando Fleury, violinist, Bertrand, Savarcine Sisters, M. Paul Mae Dayton, Theos Gibbons, Ada Orlando, Mabel Alston and May Cameron. Business good.

THE CREAMON MUSIC HALL has closed for the present, owing to a lack of patronage. The managers say they will open later in the Summer. Paxton & Burgess have leased the Auditorium at Kansas City, and Mr. Burgess will remove there and be the local manager.

COLORADO.

Denver.—At the Tabor Grand Opera House, of April 11, Ward and Vokes, in "A Run on the Bank," did a fine business, and gave one of the best shows we have seen this season.

THE BROADWAY.—"A Woman of no Importance," by the stock co., did good business week of 11.

OPHEUM.—Chas. C. Benton took the management of this house 11. "The Clemenceau Case" this week, having been here.

ANTHONY S. LOHAN'S ORCHESTRA is now at the Tabor Grand Opera House. A change took place 11.

Pueblo.—At the Grand James J. Corbett was booked April 5, but canceled. Edison's King grange, which was due for 7, 8, also canceled. Ward and Vokes, in "A Run on the Bank," did fair 10. Primrose & West's Minstrels come 13, Cissy Fitzgerald, in "The Foundling," 16.

COLUMBIA.—The "Little Cinderella" Juvenile Co. were here 6, 7, and did not have large houses except at one matinee. The house has been dark since, and is liable to remain so for two or three weeks.

NOTE.—The Columbia Theatre stage employees have had some difficulty with the local manager of the W. W. Kirkland Co., who is cutting down wages, and they have all left in a body. The manager will now be taken up by the Pueblo Stage Employees' Union. Mr. Goff, of the Musical Union of Pueblo, who has the control of the Grand Opera House orchestra, has been expelled from the union for being connected with the house.

WASHINGTON.

Seattle.—Holy Week found all the theatres, including the vaudeville houses, closed.

THIRD AVENUE THEATRE reopens April 18, when a benefit will be tendered to Manager Wm. Russell. Frank Readick's Co. opens 19, for a week, in repertory. "Town Topics" did an excellent week's business week of 4.

SEATTLE THEATRE.—A vaudeville company played five nights at popular prices, to extremely light house. Ida Fuller comes 18, for week.

OPHEUM THEATRE.—While this house is dark the kalsomines and painters have full swing, and when it reopens, 18, under the management of Mose Goldstein, everything will be fresh and bright.

Spokane.—At the Auditorium "Shore Acres" came to big business, at advanced prices, April 5, 6. Bookings: Lillian Bedford, the English actress, with her recently organized company, will open the season here 17, in the "Silver King." The Columbia Opera Co. 19-21, Fanny Davenport 26, 27, Ida Fuller Co. 30.

COMIQUE.—Opening week of 11: The Dazels, James Goodwin, Clarence Mason, Lauretta Addis and Guy Durrel.

PROPELLES.—New faces: Augusta Feranza, Stella Chase, Dottie Mitchell and Arthur Redwood.

LOVRE.—New people: William McCall and Kitty King.

THE ARCADIA THEATRE was destroyed by fire early on the morning of 7. The Frank Readick company lost all its special scenery and entire wardrobe. The loss on the building, owned by John Considine, was \$4,000.

INDIANA.

Indianapolis.—English's Opera House was dark for the first five nights of last week. John Drew, in "Rosemary," did good business April 17. Booked: "In Gay New York" 19, Hoyt's "A Contested Woman" 20, 21.

GRAND OPERA HOUSE.—Katie Rooney's Greater New Yorker 12-14, a fair business. Al. G. Field's "The Wrecks" 15-17, a well received by large audiences. Booked: "The Golden Bough" Comedy Co., one week, beginning 19. They will present "The Denver Express" 19, 20, matinee and night; "Dangers of a Great City" matinee and night 21, 22; "The Westerner," in its initial performance, 23, matinee and night; "The Inside Track," 24, matinee and night.

EMPIRE THEATRE.—Twentieth Century Sports drew good audiences 12-14; house dark 15, 16; athletic performance 17, night. Booked: Sam T. Jack's "Tenderloin" Co., one week, beginning 19.

Evansville.—Contrary to expectations, the Grand did not close its season last week. It will present "The Nancy Hanks" April 19, while the Elks' Vaudeville and Vaudeville Co. is booked for week beginning 20.

PEOPLES.—"A Bowery Girl" attracted a moderate audience 11. Bentz's Jolly Pathfinders did a light week's business in repertory, 12-18, inclusive, with two matinees. "Incongruous" will be presented by amateurs 22, 23, after which there is nothing in sight at present.

ROBERT E. INGERSOLE comfortably filled the Grand 16.....The Great Wallace Show is expect ed 27.

Frankfort.—There is but one attraction at the Colonia Theatre this week, the home talent show given by Katie Stacey's April 17. The house was crowded with Miss Stacey's friends, and they were greatly pleased with her efforts. Coming: "Alabama" 19, "The Pulse of New York" 20.

PENNSYLVANIA.—[See Page 122.]

Harrisburg.—During Holy Week business was very satisfactory. At the Opera House "The Brownies" 12-14, a fair business, and Joseph Jefferson, in the "Cricket on the Hearth" and "Adam Forepaugh and Sells Brothers' Circus" comes 21.....Robert McWade will have a new piece next season, "The Red and White Rose".....Joseph Jefferson, who appeared at the Grand Opera House, in "A Cricket on the Hearth," before leaving the city visited the grave of his grandfather, Joseph Jefferson, in the Harrisburg cemetery. The elder Jefferson died in this city in 1822, and the body was first buried in the church yard of St. Steven's Church, Franklin Street. It was later removed to the cemetery and is now buried at the cemetery. Mr. Bolles, member of the House of Representatives from Philadelphia, recently presented a bill to provide for the licensing of shows, exhibitions, theatrical, operatic, dramatic or circus performances, and fixing the price to be paid in taxes in cities of the first class at \$500, second class at \$400, third class, \$75; boroughs and townships, \$50. The license must be obtained from the treasurer of the county in which the exhibit is to be given.

This is the first step toward cutting down the exorbitant license fees now charged. The bill was presented on the strength of a statement made by THE NEW YORK CLIPPER during the last session, and voiced by all managers throughout the State, that the law was unconstitutional. The intention is to make a uniform law, so that managers will only be obliged to pay one license, instead of three—a State, city and county—as is now required. It will also provide for the licensing of circuses. The latter are now charged a State license, and also required to pay a city and county fee, to the amount which probably be made classifying tent shows and requiring a license for cities and a small fee for counties. It will be a uniform law, and the friends of the engagement. Nothing definite can be given as regards future attractions.

ATLANTIC CITY.—Peters and Green, in farce comedy repertory, played a return engagement, to fair business, 12-14. The next attraction will be the last of the series of Metropolitan concerts 20. Due: Philander's U. S. Band 28.

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CANADA.

Toronto.—At the Grand the Brothers Byrne, in "Eight Bells," came April 15-17.

PRINCESS.—Thos. W. Keene, in "Richelieu," "Othello," "Merchant of Venice" and "Ingomar," 15-17.

TORONTO OPERA HOUSE did a big business week of 12 with "Coon Hollow," "The Great Northwest" comes week of 19.

BIJOU.—A good show and big business with Ella and the McDowell Trio, the Tanakas, Bonnie Lottie and the McElroy Sisters.

AUDITORIUM.—Business is good. The people last week; Hill and Edmonds, Nat. Comstock, Edwards and Neilson and Balder Simonds.

MASSEY MUSIC HALL.—Wanderer's concert, 15, every seat in house has been sold. Chicago Marine Band comes 16. The Schumann Ladies' Orchestra comes 20, 21, T. Baker 22.

MESSES. RAMSAY & RICH will have the management of the Island Rock Garden for ensuing year, and will open up latter end of May.

Montreal.—Academy of Music: "Rob Roy" comes April 19-24.

EDWARD'S.—John Head and Mrs. Bert Broek, in "Dodge" the Friend and "The Wrecks," an exceedingly large business 12-17.

ROYAL.—"The Great Northwest" came to fair houses 12-17. The case was above the average. "Whitie Crook" 19-20.

FRANCAIS.—Alex. Kearney, a clever French Canadian character actor, with the stock at this house played to large audiences in the "Canuck," 12-17, Talbot, the baritone singer, headed the vaudeville, and the others were the "Gipsy Girl," 18-19, and "The Devil," 20-21.

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WATERLY.—Waterly

OLYMPIC THEATRE, CHICAGO, ILL.—I consider the comedy sketch done by Raymond and Clark one of the best in the business, particularly suitable for a lady audience. I have played them twice on my circuit this season, and have them booked again in June. Yours, etc., GEO. CASTLE.

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